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Clapton's Blackie II for SALE

GUITAR INSIDER TRICKS

DIGITAL EDITION

NOVEMBER / DECEMBER

FREDDIE GREEN and the art of the 3 note chord

JOAN JETT Rockin' in Rhythm

PETER FRAMPTON My favorite performances on Frampton Comes Alive

Angus YOUNG

THE BEATING OF A ROCK 'N' ROLL HEART

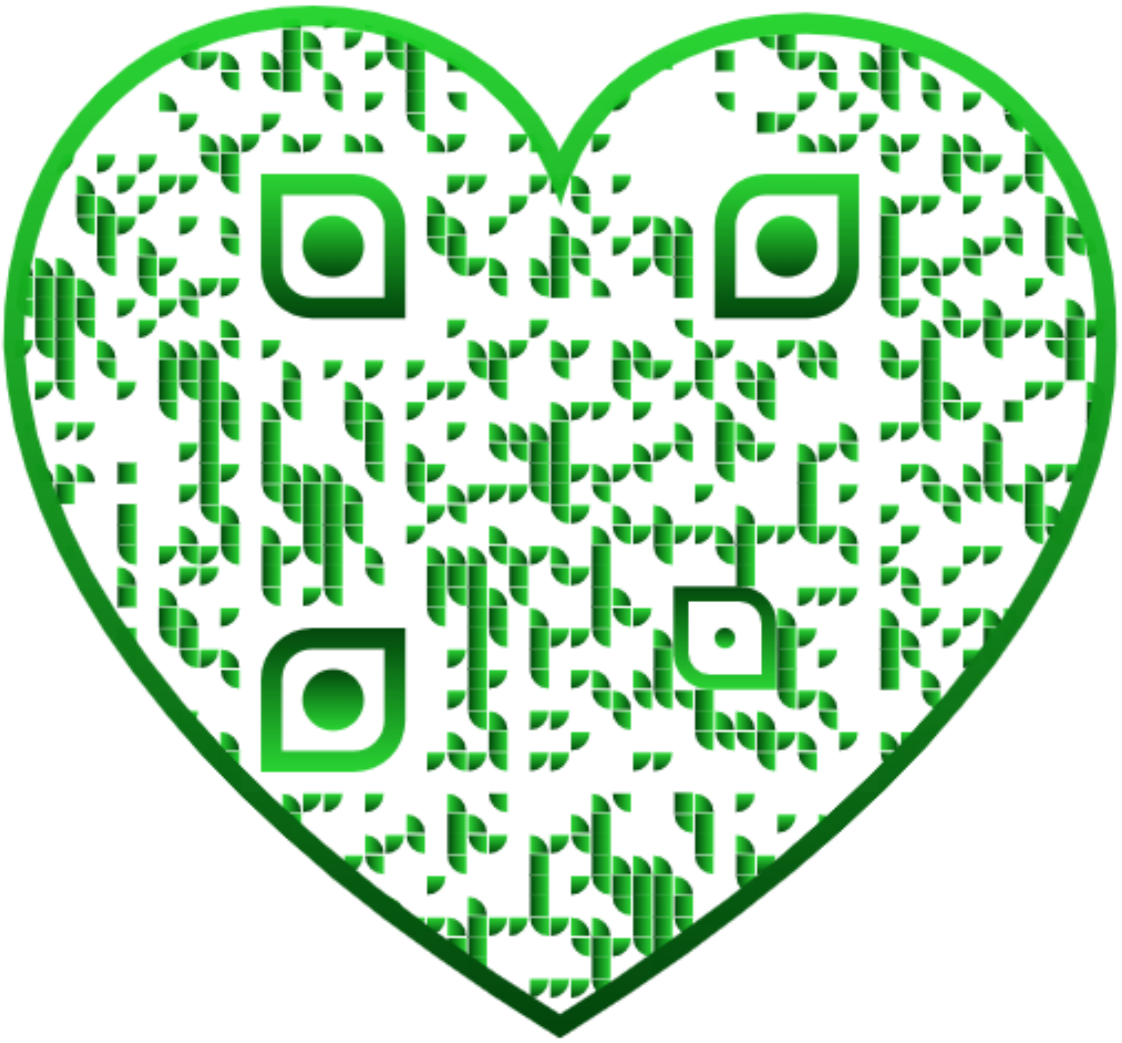
8 GREAT DUANE ALLMAN SOLOS

SOUND ADVICE from GEORGE LYNCH

GEAR YOU GOTTA TRY

Gear Reviews

FENDER | LUNASTONE | TANGLEWOOD | TECH 21



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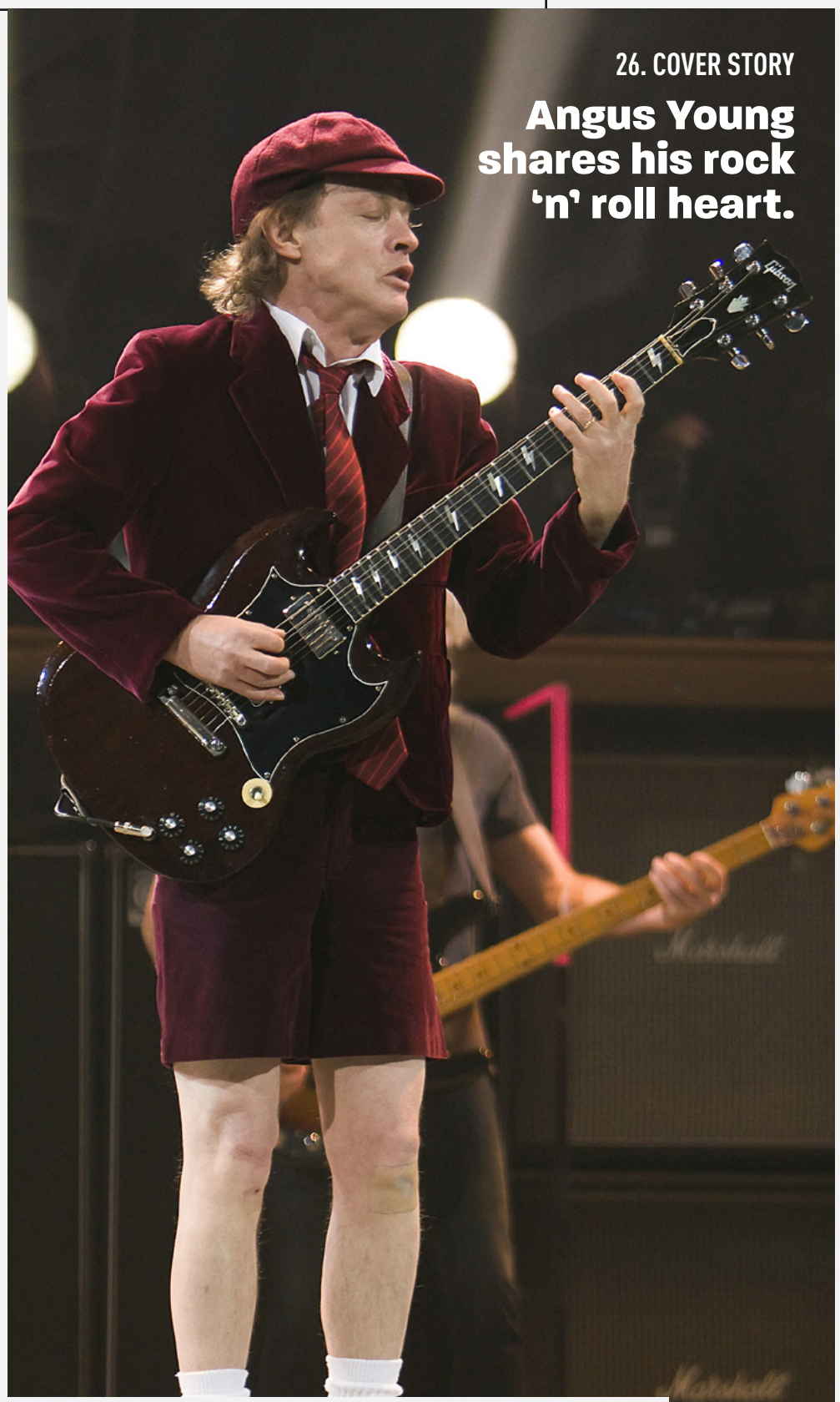

AC/DC by Scott Legato - Atlas Icons
Cover Photo: AC/DC by Chris Schwegler - Atlas Icons

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Epiphone teamed up with Trivium’s Matt Heafy to design this one-of-a-kind all-white Les Paul. Sporting a Alphine White Gloss finish with EMG Active pickups, the 22 medium jumbo frets and “Axcess” heel will certainly allow you to tear up the fretboard. Comes outfitted with Epiphone Straplocks, premium gig bag and certificate of authenticity.

- MAP: $899

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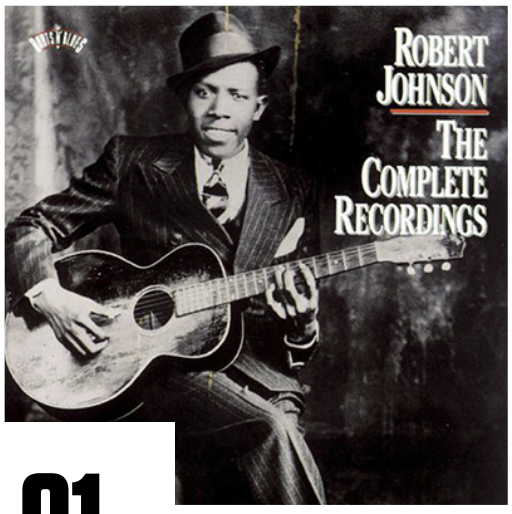
ESSENTIAL ALBUMS

Kenny Wayne Sheppard



01

The Complete Recordings

Robert Johnson

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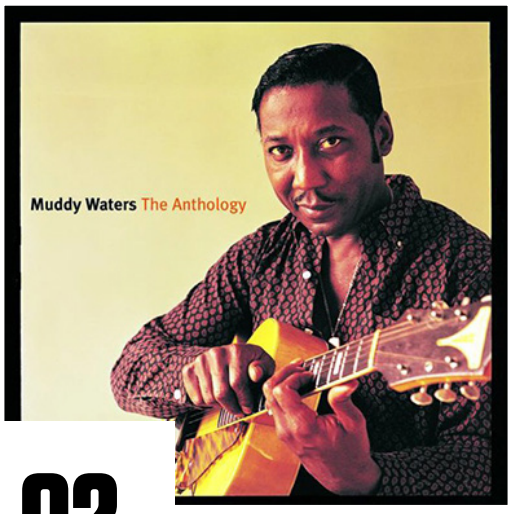

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The Anthology

Muddy Waters

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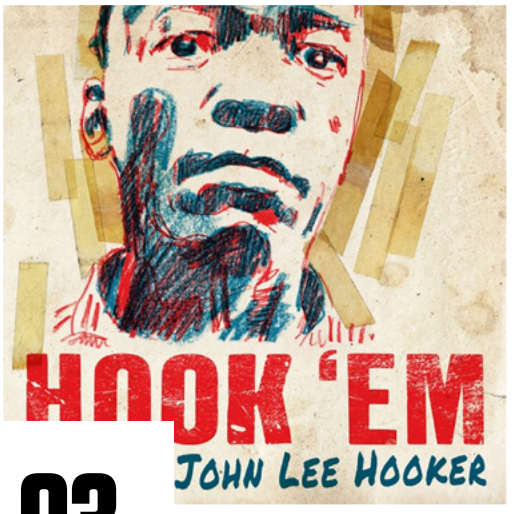

03

Hook 'Em - The Best of John Lee Hooker

John Lee Hooker

Spotify

Over the years I have asked many guitarists for the story of how they got started. None can top the legend of a kid in elementary school who went to see Stevie Ray Vaughan, and wound up with an on-stage seat - on the guitarists' own amplifier. Kenny Wayne Shepherd takes the prize stating, "I walked away from that show saying, 'I've got to get a guitar.' I think that is really what sparked my interest in guitar. Besides the fact, that as far as I can remember, I always wanted to play, even when I was 3, 4, 5 years old."

by **John Stix**

And like so many others, he soaked up the greats from their recordings. These days he has been busy with The Rides (Stephen Stills, Barry Goldberg) and a new solo album, *Lay It On Down*. But not so busy he couldn't share some essential albums with our readers. "There's a lot," he exclaimed. ■

04

Can't Quit The Blues

Buddy Guy

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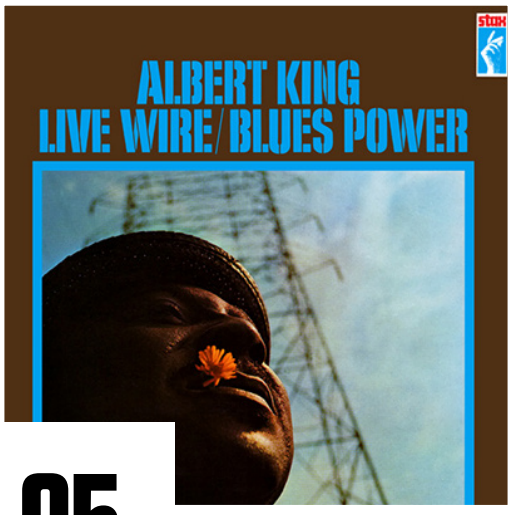

05

Live Wire / Blues Power

Albert King

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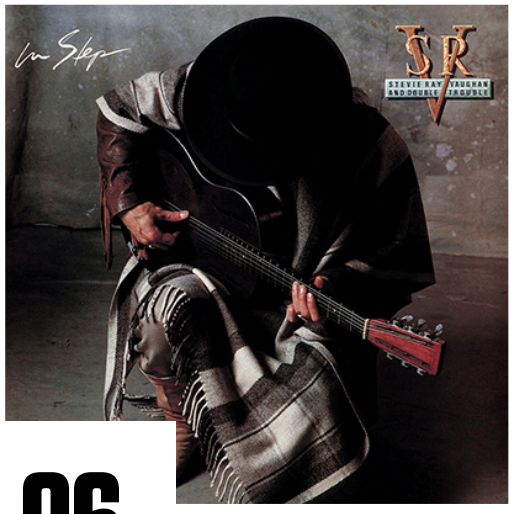

06

In Step

Stevie Ray Vaughan

Listen on Apple Music

Jeff Beck 1999 by Eddie Malluk - Atlas Icons

Jeff Beck

On **"That'll be the Day"** by **Buddy Holly** from the album,

Legend.

I know that one inside out. It's part of my staple food. That one didn't come off my turntable for about six months. I learned the beginning of that and impressed everybody at school. That's all I could play, though, just the beginning. It fascinated me because it sounded like a honky tonk piano-type lick, but it was just a single note guitar thing. The notes were running into one another. I love that. I'm not sure what it is, but that stuff is just as explosive now as it was the first time. ■

That one didn't come off my turntable for about six months.

Jeff Beck

"That'll Be the Day" by Buddy Holly

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VINNIE PAOLIZZI - Singer/Songwriter

SWING like Freddie Green

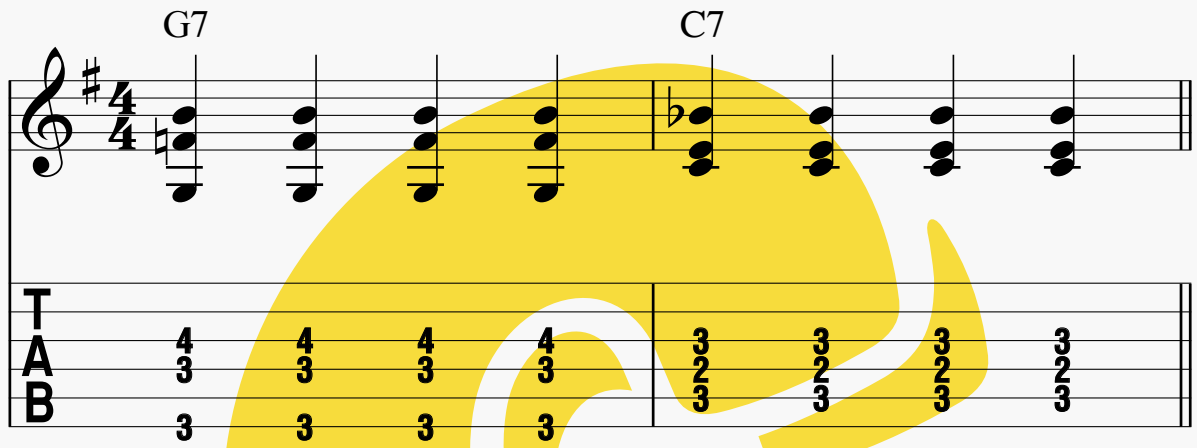
By **Dave Rubin**

Of all the unlikely guitar heroes, swing era master Freddie Green (1911-1987) would have to be near the top of the list. Recommended to Count Basie by legendary producer John Hammond, Sr. in 1937, he would be a pivotal fixture in the Basie band for almost 50 years. Even into the post-WWII years when the electric guitar was changing the face of jazz, blues, and popular music, Green continued to anchor the rhythm section with an unamplified acoustic arch top Epiphone Emperor, Stromberg models Master 400, Master 300 and Deluxe, and lastly, a Gretsch Eldorado. All were usually set up with heavy gauge flat wound strings and unusually high action.

Green rarely played a solo. He once explained his accompaniment philosophy as, "You should never hear the guitar by itself. It should be part of the drums so it sounds like the drummer is playing chords—like the snare is in A or the hi-hat in D minor." Imagine a guitar hero who did not shred! To that point he rarely strummed more than three notes and sometimes only two, though video evidence shows him *covering* more strings while not sounding all notes.

Following is a practical introduction to the exquisite swing rhythm guitar style of Freddie Green. All are in 4/4 time with a *lilt* and should be played with a crisp down stroke. Consider them all to be in moderate swing tempo of 80 BPM.
Performance Tip: All voicings will consist of three notes. Be aware how Green would often mute beats 2 and 4.

FIG. 1



Blues being based on I-IV changes and swing music being profoundly blues "hued," smooth efficient chord choices are a requisite. **Fig. 1** contains what is recommended as your default I-IV dominant changes. **Performance Tip:** For the G7, low to high: Index, middle and ring fingers. For the C7: Middle, index and ring fingers.

FIG. 2

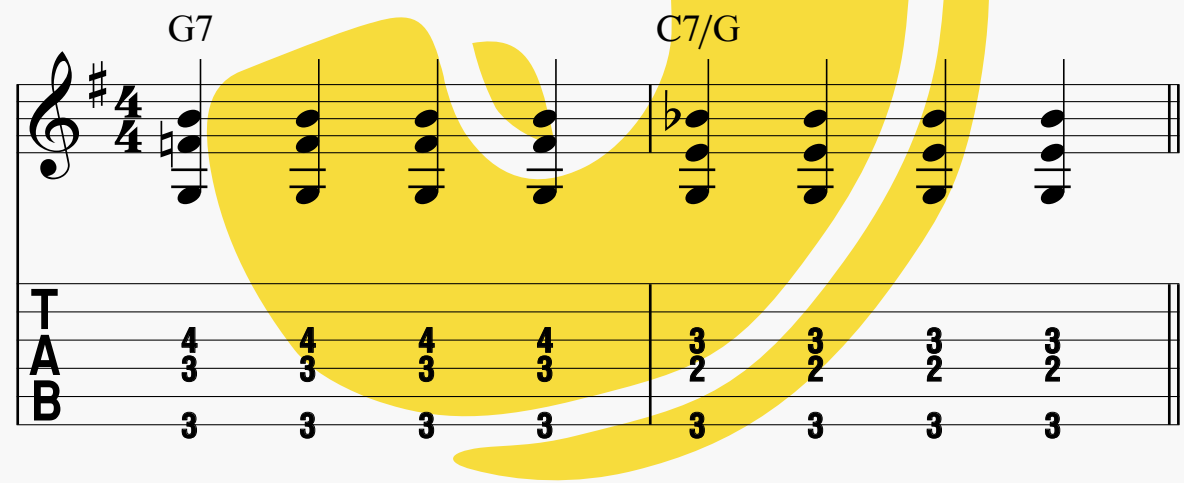
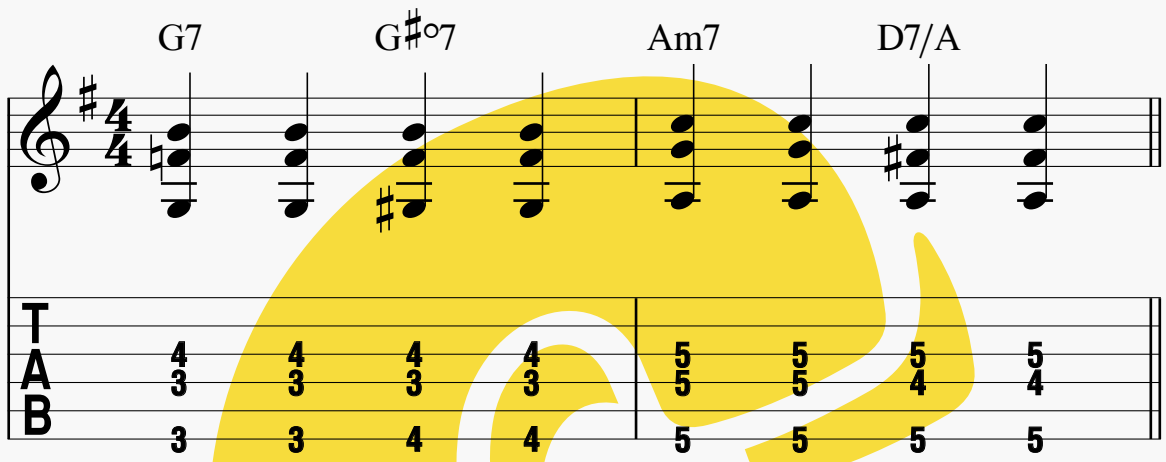


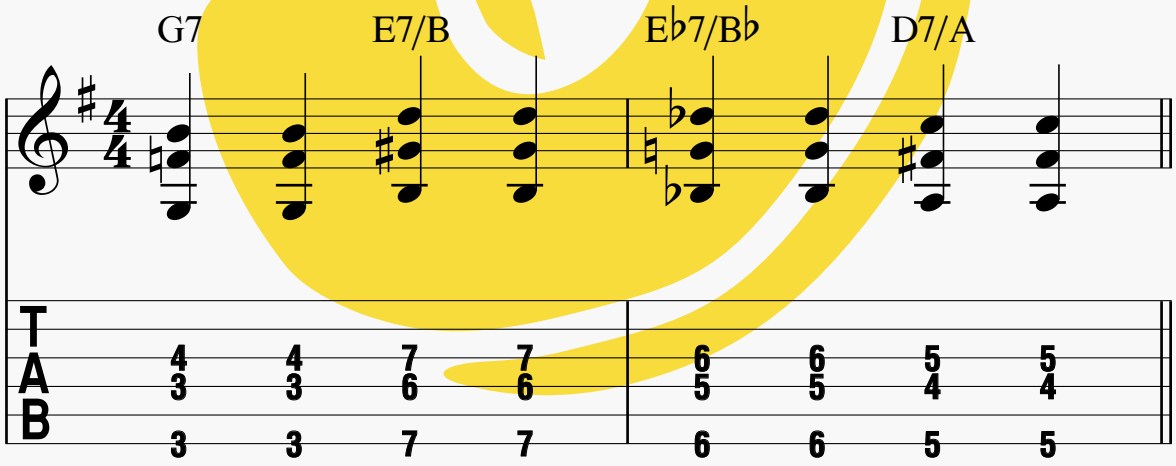
Fig. 2 shows a variation on Fig. 1 with the IV (C7) chord as a second inversion voicing with the 5th (G) on the bottom. It can be especially useful in a solo or small group situation where you have more freedom with less fear of clashing with other chordal instruments. Performance Tip: For the C7/G: Middle, index and ring fingers.

FIG. 3



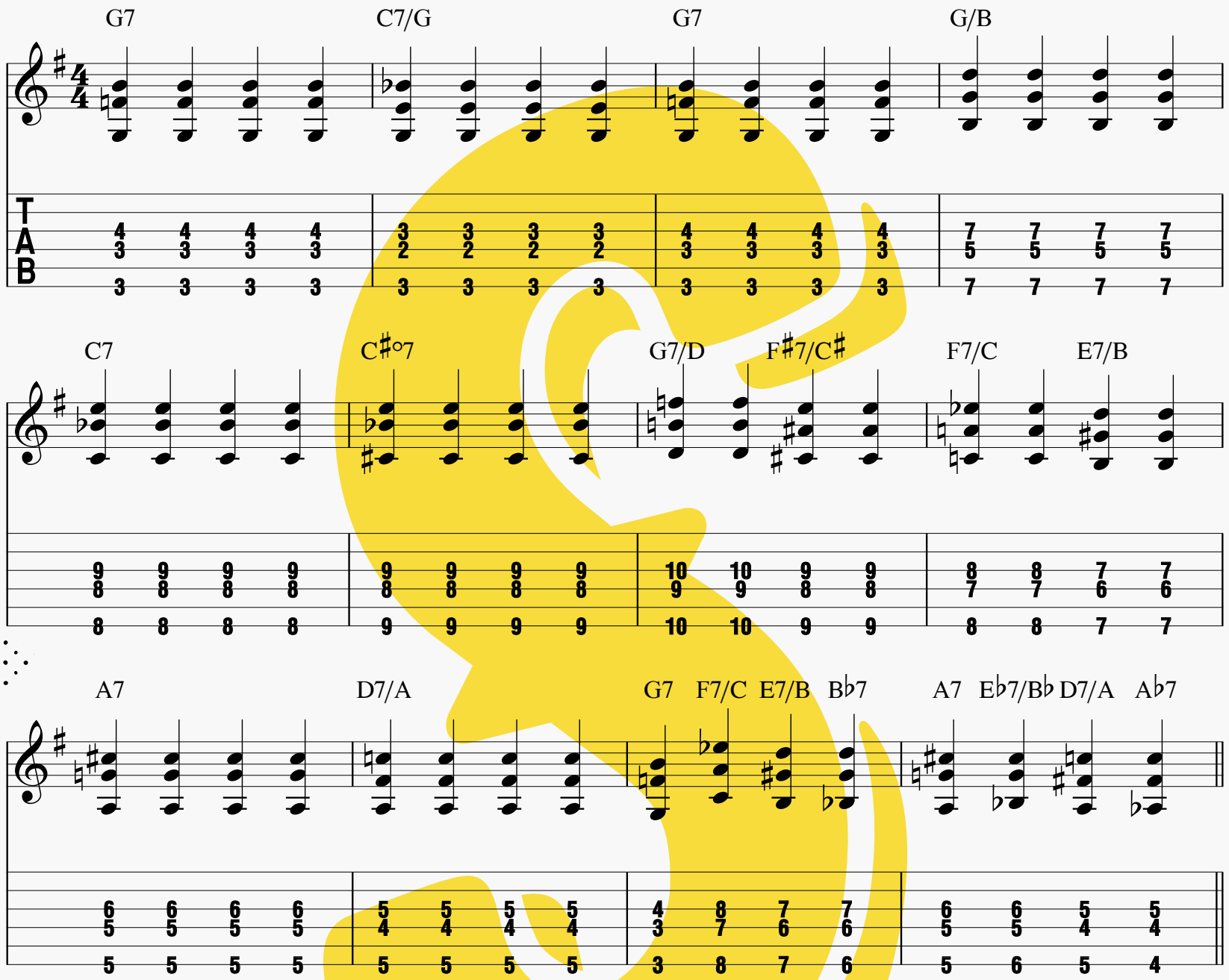
One can never know too many turnarounds, especially in the blues, jazzy or otherwise. **Fig. 3** is essentially an I-ii-V progression with the G#dim7 as a "passing chord" between G7 and Am7. Observe how the diminished chord features the same fingering as D7/A, but because of the all-important context, functions harmonically as a G#dim7. Please check out my Inside the Blues series *Blues Turnarounds* (Hal Leonard HL00695602) which I co-authored with the great blues guitarist, Rusty Zinn.

FIG. 4



But wait! Here is another hip turnaround. Where **Fig. 3** ascended to the V chord, **Fig. 4** descends from the VI (E7/B). Note the Eb7/Bb passing chord.

FIG. 5



The 12-bar blues in **Fig. 5** sums up several of the ideas presented previously while adding a few new ones for your "listening and dancing pleasure." Measure 4 contains a first inversion (3rd on the bottom) G which also happens to move smoothly to the C7 in measure 5 and continuing the sequence to the C#dim7 in measure 6 via the three chromatic bass notes. Measures 7-8 consist of a dramatic descending chromatic sequence of dominant chords walking down from G7 (I) to E7/B (VI). After the jazzy II-V move in measures 9 and 10, the turnaround in measures 11-12 "harmonizes" a walking bass line from I-V while also sneaking in an Ab7 in measure 12 to lead the ear back to the I chord "stepwise" in the next chorus of blues (not shown). **Performance Tip:** Play the G7/B voicing in measure 4 with the middle, index and ring fingers. ■

The Heir to BLACKIE

by **John Stix**

In 2004 when Eric's coveted Blackie sold at Christies at a then-record-breaking price of **$959,500**, the guitar world was astounded. That guitar was Eric's favorite "side kick" for more than **15 years** and was known to music fans throughout the world. Offered in that same auction was another very special guitar that Eric personally collaborated in designing in order to replace Blackie several years after its retirement. It was created in Blackie's image, ultimately with the famed black and white two-tone colors, and upon its completion in 1990 it became Eric's standard go-to instrument throughout the period 1990-1993. That guitar is now up for sale again.

Historic Eric Clapton Guitar **Goes on Sale**

The guitar is being immediately publicized and offered for sale worldwide by **San Francisco Art Exchange**. Full details can be requested by emailing info@sfae.com, or by calling the gallery at **415-441-8840**. The guitar is physically located at the gallery and can be previewed by those who wish to bid. The guitar will be sold to whomever first provides an offer deemed acceptable. This is not an auction per se, but an opportunity for someone to make an offer which is impossible to turn down. The minimum acceptable offer is currently placed at **$325,000**, although it is anticipated that the guitar will sell for a considerably higher amount. Some estimates have placed it in the **$500k** to **$600k** range. All inquiries are invited.

Highlights of the guitar's pedigree:

"**Rock and Roll Hall of Fame:** Eric played "Sunshine of Your Love" on the guitar during the induction of Cream into the Rock Hall of Fame in 1993. See the performance: **YOUTUBE** "

"**Royal Albert Hall 24 Nights:** This is the same guitar Eric utilized throughout the famed Royal Albert Hall "24 Nights" concert performances during1990-91."

"**George Harrison:** Clapton used this guitar when he and his band backed George Harrison on their tour of Japan in December 1991 and continued as his main stage instrument during the 1992 European and US Tours."

"**Bob Dylan:** Eric used this guitar when he played a version of Bob Dylan's, "Don't Think Twice, It's Alright", to a standing ovation during the four-hour Bob Dylan 30th Anniversary Concert at Madison Square Garden, October 16, 1992."

"**Smoking Guitar:** This is reported to be the last known "smoking" guitar, as Eric gave up smoking in 1993. It has the characteristic cigarette burns on the headstock."

"**Eric Clapton Signature Stratocaster:** The guitar has been referred to as the first officially sanctioned Eric Clapton Signature Stratocaster." ■

Read More Here

Music that Changed My Life

by **Mike Mettler**

Dave Edmunds

DANCE ALBUM OF CARL PERKINS **IS A GOOD ALBUM; I LOVE THAT ONE. EVERY TRACK ON IT WORKS FOR ME.**

Dave Edmunds by Paul Natkin

Some records change your life forever. From the moment you first hear them, they act like lightning rods that connect your soul to your fingers, setting you on an inevitable pathway towards your guitar playing destiny. These audio talismans trigger that certain something inside you that lets you know picking up a guitar and learning how to play it is something you were meant to do.

One guitarist who gladly seconds the pleasure of that emotion is Dave Edmunds, the noted Welsh rockabilly stylist/producer best known for his No.1 1970 hit, "I Hear You Knocking," FM radio favorites like "Crawling from the Wreckage," "Girls Talk," and "Slipping Away," and his brief stint fronting the early '80s pub-rock super group Rockpile ("Teacher Teacher"), which also featured Scottish guitarist Billy Bremner, British bassist Nick Lowe, and Welsh drummer, Terry Williams.

In fact, it should come as little surprise that during his formative years, Edmunds immediately absorbed the playing and compositional style he heard on some of the most seminal rockabilly records of the 1950s. "I had a Merle Travis EP of just guitar instrumentals [1956's *The Merle Travis Guitar*]," Edmunds recalls. "I also had *the Jerry Lee Lewis* Sun album [released in 1958], and the Carl Perkins Sun album [1956's *Dance Album of Carl Perkins*]. That Perkins record is a good album; I love that one. Every track on it works for me."

Edmunds ultimately got to work with Carl Perkins himself in October 1985 when he acted as musical director for *Blue Suede Shoes: A Rockabilly Session*, a televised concert from London that also featured Edmunds contemporaries Eric Clapton, George Harrison, and Ringo Starr. For Edmunds, it was a lifelong dream come true. "To me, Carl Perkins was somewhere on another planet!" he exclaims. "I never thought I'd work with him one day. You always thought those rockabilly guys were

Dave Edmunds by Paul Natkin

some sort of ghostly figures who came from another dimension with weird-looking guitars."

Edmunds readily admits how enamored he became with many '50s and '60s players' guitar of choice, the Fender Stratocaster. "They *fascinated* me. I'd see one and go, 'What the hell's that?' There were no electric guitars like it in Britain at the time," Edmunds recounts. "Carl had the pink ones, which turned me off a bit. I only recently got the Buddy Holly version, the 1959 tobacco sunburst, and that's a beautiful guitar. When I'm in the room with it sometimes, I just look at it and go, 'Wow! Look at that! How could they get it so right, and so perfect, the first time?'" Just listen to the sweet tones captured on those early rockabilly records, and you'll know exactly what he means. Indeed, when it came to recognizing his primal influences, Edmunds could hear them knocking — and he gladly let them in. ■

BOPPIN' THE BLUES

CARL PERKINS WITH DAVE EDMUNDS AND LEE ROCKER

Sound Advice

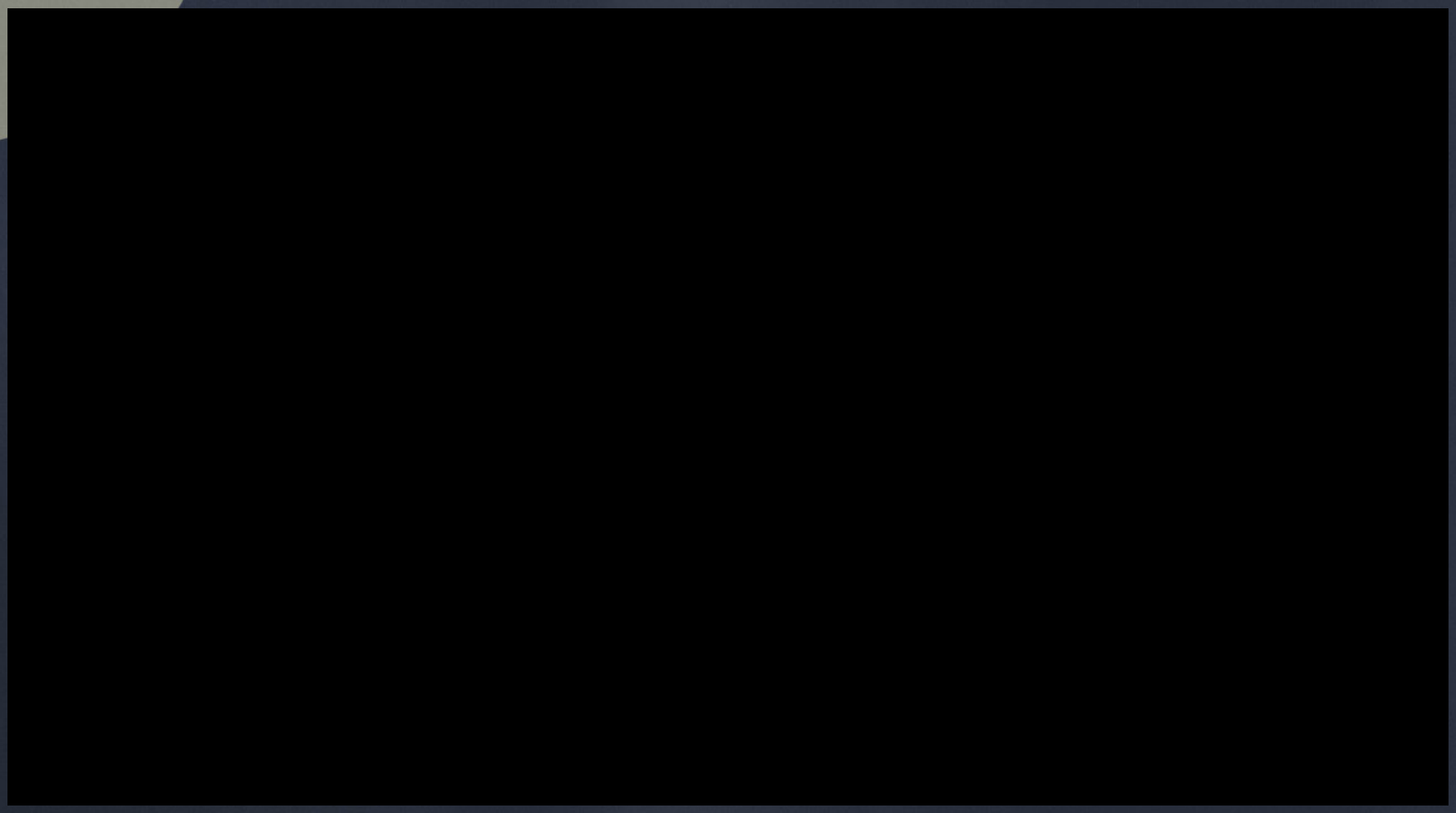
from George Lynch:

Keep on pushing ahead

by **John Stix**

George Lynch by Robert Knight

He spent time at GIT in LA to learn about modes and scales. He studied with a private teacher. He opened his own teaching dojo. In all of this George Lynch reminds me of Randy Rhoads, another great player always in search of his next creative spark. Lynch explained it saying, "Thirty years ago I would really stress over the fact that I hadn't played for a few days and my chops weren't up. I would hear something on the radio, some other guitarist and go oh my god I'm losing it. I've got to get back and keep progressing daily. Of course that was back in an era when things were a lot more competitive individually among guitarists. Guitarists were kind of the helmsmen of the band. Now



"Main Offender" by The Lynch Mob

I never want to hear someone say his best work is in the past.

the goals are a lot more personal. I never want to hear someone say, 'His abilities have declined considerably and he is a shadow of his former self as far as technical ability, enthusiasm, and his vision. So his best work is in the past.' I want to make sure that doesn't happen. So I know I need to gear up. And I know it's within me. It's like a life's work. You have to resign yourself to the fact that you really have to prepare yourself for it mentally and physically. I always know the songs will come, the playing will come and the enthusiasm comes every time I sit down and play." ■

AC/DC by Neil Zlozower - Atlas Icons

Angus YOUNG

by **Mike Mettler**

I REMEMBER SEEING THE WHO AND THINKING, IF THEY CAN DO IT, SO CAN I.

It's no accident AC/DC's 1978 live album was dubbed *If You Want Blood You've Got It*, featuring Angus Young bloodied but unbowed with the neck of his fabled red Gibson SG thrust deep into his chest on the cover for good measure. And if there's one thing these Aussie-bred hard-rock stalwarts have always known, it's that you have to deliver the goods live every night you get up there, or just go home. "Everything comes alive onstage. That's where you have to prove you're as good as the record," Angus believes.

And with AC/DC continuing to be one of the biggest concert draws there is — as the 2016 Rock or Bust Tour with Guns N' Roses bandleader Axl Rose as their front man readily attested — Young and company never lost sight of the responsibility they have to their audience, regardless of how big (or how small) it may be. "Tapping into the feeling of it all, that's what counts," he observes. "You get a lot of people who say there's no way to capture the feeling of

being in a club at a big show. But that's a load of bull! You just have to remember you're on a stage, and you have to entertain. Don't forget what you're doing. I was always told if you want to show the people what the guitar is all about, you get out there and *show* them."

That merger of professionalism and showmanship was instilled in Angus at an early age by his older brother, the noted record producer/songwriter George Young, who was also a member of The Easybeats and the co-author of "Friday on My Mind," a monster international hit in 1966. "George was probably the biggest one for saying that," confirms Young. "He told me when you put your hand in the air, you f---in' mean it. You don't get up there and look like a weasel — you stick that arm in the air, and you make the guitar do its thing."

Making his guitar do its thing both onstage and on record has been Angus' stock in trade in AC/DC for five decades and counting, having discovered his calling when he was a budding teenager. "I didn't get my hands on an electric guitar until I was 14," Young reveals. "Just to have one at that time was a big thing. But I was never that patient to play along with records. I was fortunate that, when I was a kid, I could sit down and pick out bits of tunes or a 12-bar blues. It was just there. I don't know how I did it; I just picked it up. I enjoy any music that I can rock to, as long as I find it exciting. I remember seeing The Who and thinking, 'If they can do it, so can I.'"

Once AC/DC got together in the early '70s, the band found its footing while playing to many a rough-and-tumble down-under crowd. "There was one night where it came more out of anger than anything. We were playing to a tough audience and trying our hardest, but they were looking at us like dumb cold fish," Young recalls. "I picked up my guitar and, in sheer frustration, before you knew it, I was all

AC/DC by Paul Natkin

over the place. I was on the floor, kicking into the amplifiers, and they responded. The fish comes alive!"

Garnering that kind of reaction inspired Young to further evolve his onstage persona into the energetic schoolboy that persists to this day, albeit via much trial and error. "A lot of it came from anger and accidents. I'd fall over a lot, which was pretty easy to do because there was a lot of stuff onstage," he confirms. "I didn't have to practice moving since the music has always motivated me. Even when I started playing, my head was always going 100 MPH. It's like a form of timing. Some people keep time with their feet, but I keep time with my head *and* my feet."

Besides owning the stage, Young has always had a knack for coming up with just the right riffs for the right songs. "As long as what you play goes with the track, adds to it, and pumps it along with that feel, that's all you need," he notes. "I can't tell you what my favorite solos are, but I can tell you what I think are great songs. [1977's] 'Let There Be Rock' has a lot of guitar in it. It had that intention to it. It's designed to almost sound biblical. And [1981's] 'For Those About to Rock' is manic and fierce."

Young believes AC/DC has evolved from album to album. "I think AC/DC grows by the day. We don't go backwards," he explains. "I remember when we did [1979's] *Highway to Hell*, and we wanted a cross-section where you could sit back and listen to it with more thought, as far as the listening value goes. In other words, you could sit and listen, and you could also tap your foot. [1977's] *Let There Be Rock* has a title that says, 'This album has to rock start to finish.' [1980's] *Back in Black* is where we thought we wanted to try a few different things, with songs like 'You Shook Me All Night Long' and 'Given the Dog a Bone.' On [1983's] *Flick of the Switch*, we wanted to be very tough. We wanted it to be five guys standing there on a battlefield."

Listeners experience an almost instant level of gratification from the moment they first hear AC/DC songs. "I can safely say I've heard old songs by us that you grow to love as soon as you hear them," Young concurs. "At the time we

made them, I may have thought, 'Is this really a great track?' But when I hear them now, I say, 'That is a good song!' I'm talking about songs like [1978's] 'Sin City,' [1979's] 'Shot Down in Flames,' and [1979's] 'Highway to Hell.' Those songs all have a classic-ness to them. They're songs you can hear 20 years from now, and still like."

The secret to their success may very well be that AC/DC music emerges from an honest place. "When you're in the studio, you have to have those songs coming from the heart," Young says. "And you need to capture that feel, and that atmosphere. The overall song needs to sound the way you want it to, and be arranged the way you want it."

To get those songs up to that level, Young and his bandmates work closely together to find the perfect groove. "The first thing you've got to have is a bit of inspiration," he reveals. "We will blow [i.e., jam] and thrash ideas around, just to see if we can get the best out of them. We always work head to head. We have ideas that are our own, but we always take them and butcher them around until we're sick of hearing them."

Most of that honing and shaping occurs while AC/DC is on tour. "When you're on the road, you're all together, and it's easier to communicate that way," Young believes. "Ideas come from the road. Living around the hotel room, you've got a bit of time to deal with. You can always pick up a guitar and bash away for a good idea. A lot of it's that, and also from talking to kids. They've always got new phrases and sayings. Some kid will turn around and say, 'This f---in' world is hell sometimes.' Those things stick in your head."

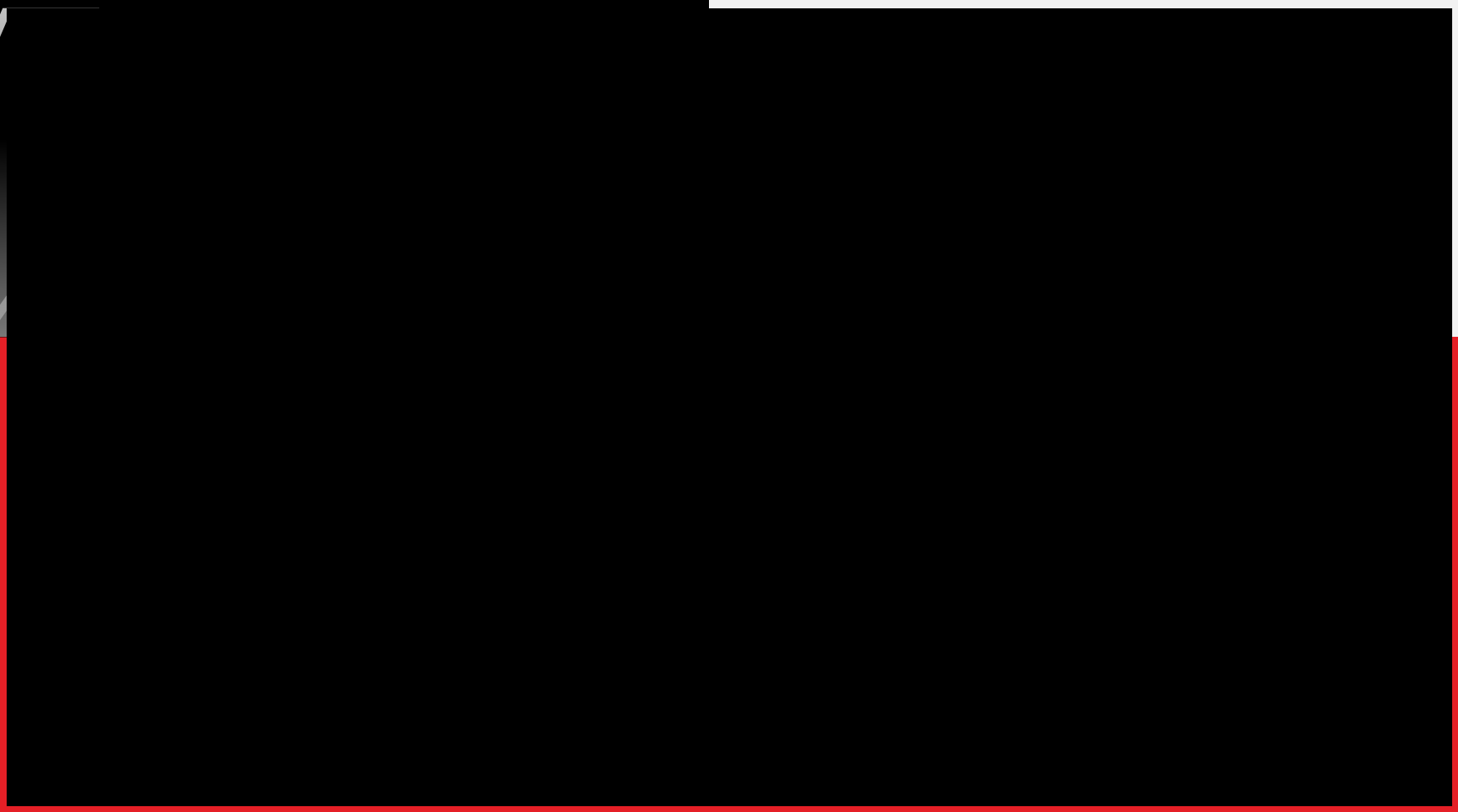
Young's favorite guitar to play and compose with has been the aforementioned Gibson SG, literally since Day 1. "As a kid, I went to this shop, and it was always on the wall. It looked pretty. From the moment I picked it up, I said, 'I want this guitar,'" Young recalls. "So I went

"Highway to Hell" by AC/DC

out and worked for a while until I got enough money to get it. I still have it. It's had a lot of accidents since then, but it's probably still the best one I've got. I have a thing for those guitars. I pick them up, and they feel right. They're very light. They're not heavy or cumbersome. I picked up a Les Paul once, and nearly dislocated my hip! I do have some Les Pauls and Strats, but I use the SG for stage work and in the studio. I've got little hands, and it's hard getting them around some of the bigger guitars."

AC/DC found how to forge a perpetual connection with every generation of young listeners coming up through the ranks, despite facing the traditional hurdles with radio acceptance. "It's a music the kids feel," Young notes. "In the early days, it was there with bands like Small Faces, The Who, and The Kinks. This is what the kids wanted to hear and see live. Through the latter years, when it became the usual thing again, the radio programmer was boss. If his wife didn't like hard rock, that was it. We used to play so many places where the radio guy would tell us how many requests they get for our stuff, but they couldn't play it. In countries where we're the biggest band they'll ever see and the album is No. 1, they still won't play it on the radio. Programmers should play what the kids want to hear, and not dictate to them. But I'll never dictate to people."

To the end, Young feels his holy mission is to keep AC/DC music both real and relatable. "Music reflects the life of a kid. When we go onstage. It's meant to show them their lives are no different than ours. We don't pose, and we don't try to go over the top of our audience," he concludes. "We try to appeal to them as us being five of them. We don't say, 'Bless you.' We just go out there and say, 'Here it is! We want to give you what you want.'" In other words, for those about to rock, AC/DC salutes you. ■



Angus Young plays acoustic guitar with the chords AC/DC for High Voltage

Peter FRAMPTON

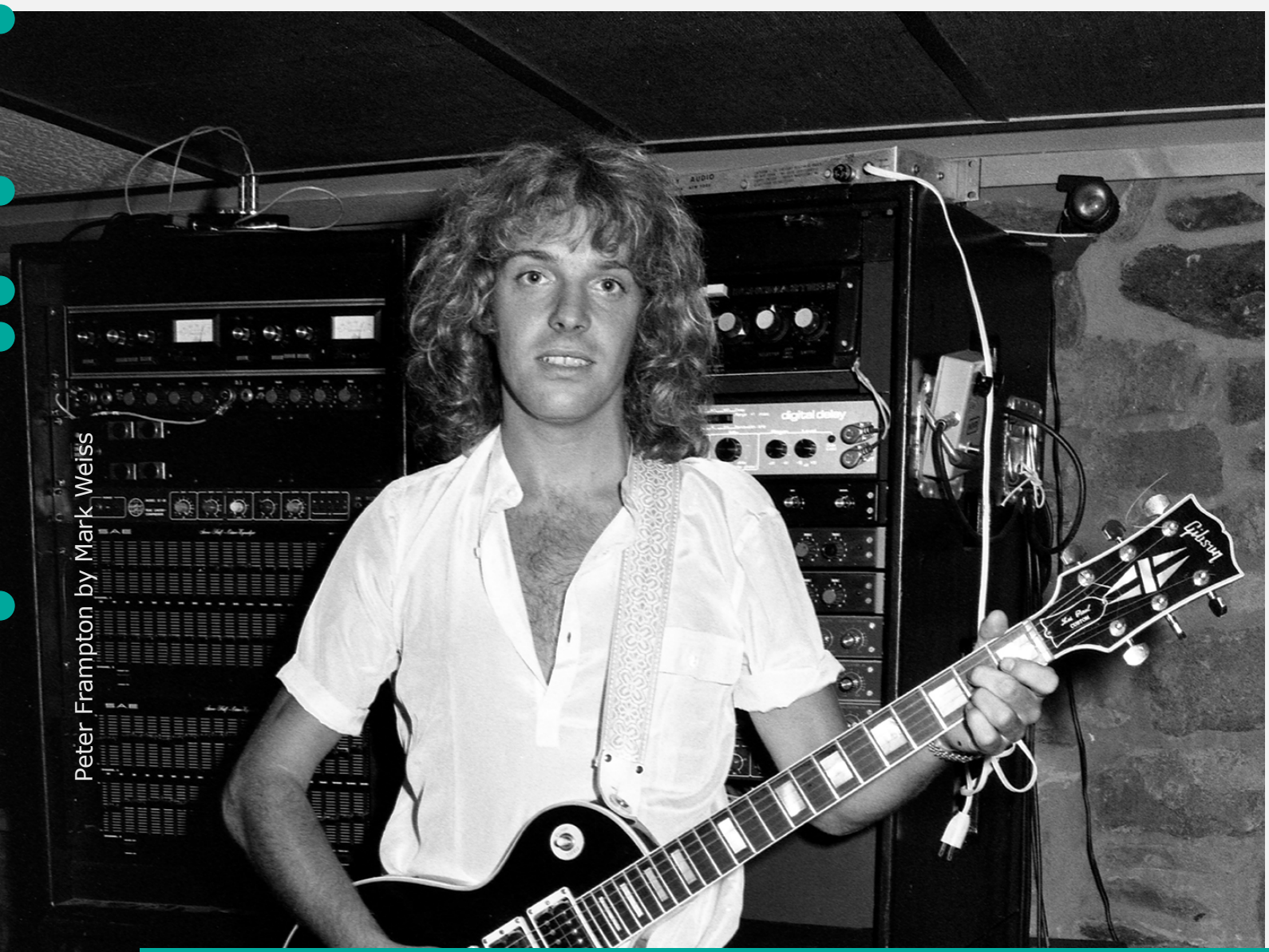
by **John Stix**

Here's what you've got to know about Peter Frampton. He is just as excited about hitting the stage today as he was killing it with Humble Pie, or setting the world on fire recording *Frampton Comes Alive*. The enthusiasm and fire in his guitar playing and overall song performance is undiminished with time. He brought that same positive energy to our interview.

Listen Hear Peter Frampton Part 1

I just listened to the *Rockin the Fillmore* record (Humble Pie) and it was great. It was raunchy and loose. It was live, it was real. What was the great thing about playing with Humble Pie?

The great thing for me about Humble Pie was, apart from it being flat out whatever you wanted to do worked with Humble Pie, it's just like energy unlimited. Which we were all at that age when we were just, like, going for it. We'd all apprenticed in other bands. But this was something we just got together to play what we wanted to play. So that was great. But also for me it was the perfect band for me to really develop and define the Frampton guitar style. I think that is where my style was most influenced, by Humble Pie. I had, when everybody was listening to Bluesbearkers and then Cream for Eric Clapton, so was I, but at the same time I was listening to Kenny Burrell, George Benson, a very young George Benson, and Wes Montgomery. People like Django Rheindardt. People like that. So when it came to working my style out with Humble Pie, it was this sort of very jazzy lyrical style that developed over a very, very rock 'n' roll or rock or blues based, you know, sort of very edgy, as you said loose band. It was fire.



Peter Frampton by Mark Weiss

"Lines on My Face" by Peter Frampton

Listen Hear Peter Frampton
Part 2

You've said in the past that being in the studio was a pressure thing. Is playing live the opposite of that?
Yeah, it's a release actually. It's like the complete opposite of the studio to me. Even though I enjoy it and I'm a gadget freak and I love dickin' around in the studio, and spending hours, I think my best performance will always come live under that sort of situation. Because there is only one take. Whereas, in the studio, it's more tense for me. But I'm more relaxed in that situation because you know you can do it over and over again. I guess I need to be all keyed up and my best performances seem to come when I'm just not thinking about it. I tend to over think things in the studio.

When are you at your best?
I feel that I am at my best, I guess playing wise, it's always live. I mean I am always pretty much happy with the live performance. Obviously some are better than others and some nights are special. But that is when I am at my best playing wise I think. When it comes to writing it's just those special moments when all of a sudden something seems to write itself and you can't stop it.

Historically looking at the *Frampton Comes Alive* record, is there a performance that you particularly like or that holds up best for you?
I guess it would have to be, it wouldn't be one, and it would be either "Lines on My Face or Do You Feel." "Do You Feel" I guess people listen to more. It's more on the radio. "Lines on my Face" isn't. "Lines on My Face" I can't imagine, either one of them actually, I can't imagine not actually - sometimes I don't do "Lines on My Face, because there are so many numbers. But I miss it when I don't do it. It's something it puts the show into gear for me. It's like a number whereby I can feel out the audience. We do a couple of numbers up front that are a little bit more intense.

Was that a particularly good recording of that particular song on *Frampton Comes Alive*?
It was a special night overall you know. The vibe I guess. I can't think of a better word. But I mean the feeling of that recording was sort of magical.

For that song.
Yes.

Do you get excited before you go on stage? Do you have an adrenalin rush?
Yes, usually.

Tell me what it's like?
When I get ready to go on stage, usually the 15 minutes before we go on, usually it's just the band in the room and we sort of get each other hyped up and joke around. You know I'm playing some warm up guitar. It's fun. That's the two hours out of the whole day that whether you've come 800 miles or come from your home to the local gig, whatever it is, the whole day has been taken up with getting ready for this one two hour event. Which you put everything into it. ■

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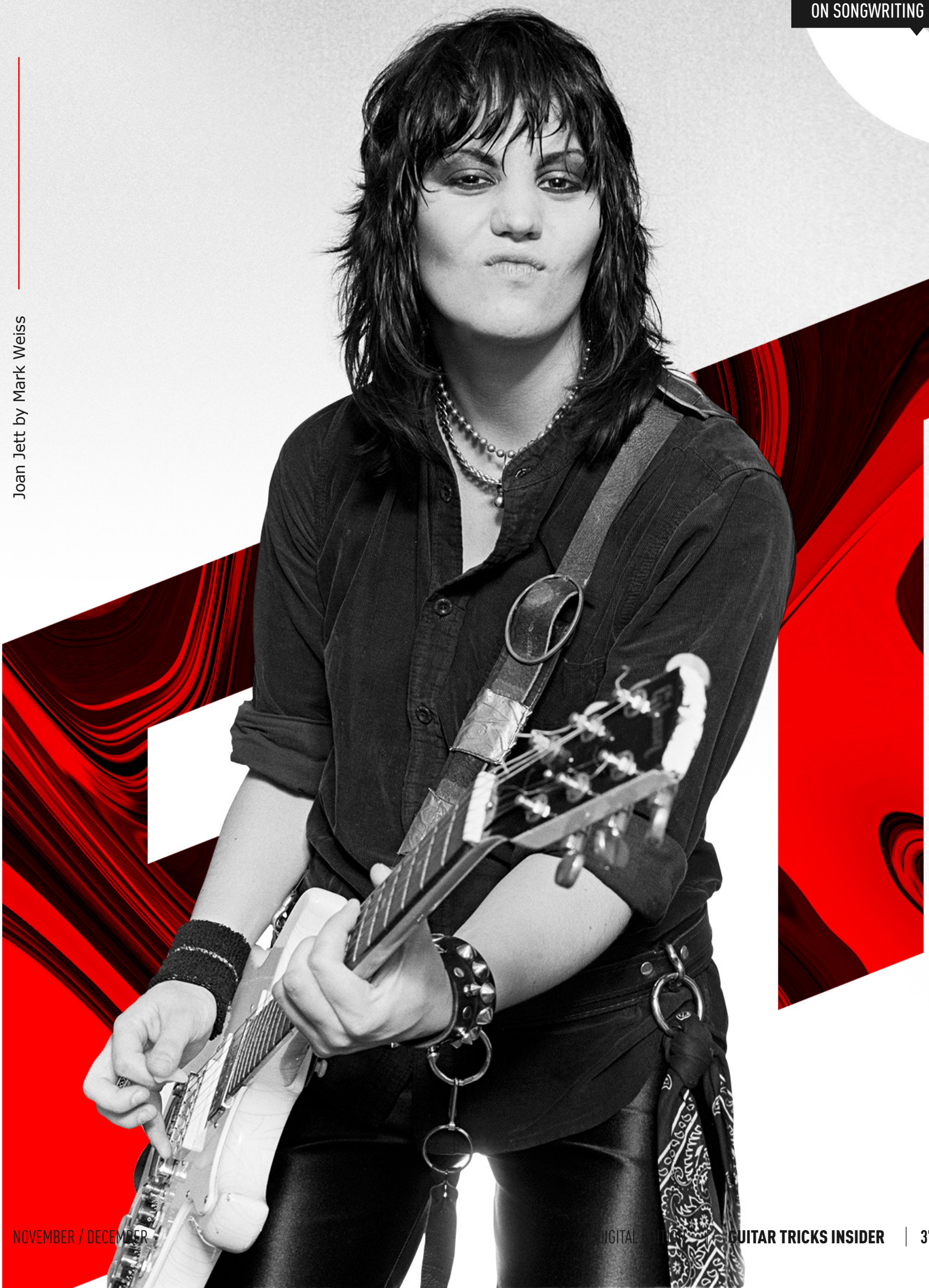
Joan Jett ROCK & ROLL OUTLAW

by **Bruce Pollock**

Joan Jett by Mark Weiss



“‘Midnight Rambler’ from *Get Your Ya-Ya’s Out* encompasses to me what rock and roll should sound like on a live level. For a rhythm guitar player it just seems to do everything.

Joan Jett by Robert Cavuto

Joan Jett is nothing if not unpredictable. In high school “the Godmother of Punk” originally studied clarinet. A defiantly anti-corporate rocker, she once licensed her image to Mattel for a Barbie doll. To be fair, the finished product looked more like a Joan Jett action figure. Noted as an anti-fashion icon, she designed a line of denim jeans and talked about it extensively in *Vogue*. The “Original Riot Grrrl,” is an inveterate sports fan. The ultimate fighter Ronda Rousey used Joan’s “Bad Reputation” as her theme music. Cal Ripkin Jr. invited her to sing the National Anthem the night he tied Lou Gehrig’s consecutive game record. The last single of Jett’s to hit the charts was her cover of the *Mary Tyler Moore* Show theme, “Love Is All Around,” in 1996, which started out in life as the theme for the Women’s Final Four in basketball. Her song “I Hate Myself for Loving You,” was rewritten as the opening theme for Monday Night Football. Briefly, she flirted with an acting career, playing the role of the groupie Columbia in *The Rocky Horror Show* on Broadway. She also appeared in an episode of *Law and Order*. Her list of accomplishes is vast as it is wide.

Just about the only thing predictable about Jett is her choice of guitar, a 1963 white double cutaway Gibson Melody Maker, the one she bought from Eric Carmen of the Raspberries around 1977 or ’78.

“The Runaways were in Cleveland and he’s from Cleveland and our road crew knew he had a guitar for sale,” Jett said. “It’s the same one he played on ‘Go All the Way.’ It had ‘the Raspberries’ spray painted on it. You could tell the guitar had some work done on it because there were two pickups on it, as opposed to one. It was refinished and painted white.”

“Bad Reputation” by Joan Jett with the Foo Fighters on The Letterman Show

Jett prefers to buy her guitars second hand. ”I’ve never bought a new guitar and I don’t want to,” she said. “Let somebody else break them in. Once I get a hold of it, I know I’m going to need to change things. I might have to change the bridge because it’s got one of those old bridges on it and it’ll keep going out of tune. So I’ll put a Bad Ass bridge on it. That’s what I usually use. I use a red velvet Hammer pickup that was handmade by a guy and his son out in LA. They hand wind the coils. They’re supposed to be louder and give you distortion but also be clear at the same time, which I personally found very effective. I put those pickups immediately into that Melody Maker and I fell in love with the sound. Now I put it in all my guitars.”

She writes on a 1968 blonde Les Paul Deluxe. “Nobody seems to have natural blonde wood Les Pauls,” she said. “When people see it they go ‘Oh, I like your Gold Top.’ It’s not a Gold Top, its blonde.”

She used this guitar all through her time with the Runaways. Ah, the Runaways.

Joan is not reticent at all to talk about that band, in fact she’s vehement. “Let me tell you, the Runaways were very serious, believe me,” she said of that all-girl band that featured Lita Ford, Cherie Curry, and Sandy West. “We weren’t out there to mess around. More than anything else we wanted to be the next big thing. We weren’t amazing musicians, but we played definitely equal to a lot of bands.”

First and foremost, being in that band was a learning experience for her. “You learned good things and bad things and you learned about life a lot faster than most people do, and in a real manner. You learned the way life really is. It’s very stark, just right there. But it’s not like I missed out on being a teenager. I probably wouldn’t have gone to my prom anyway.”

Jett admits the band was mismanaged. "We weren't told when we were doing things wrong and why they were wrong, so we were completely naive about a lot of things."

Many of the former members of the band and many others in the music business have ill feeling about their late manager, the notorious Kim Fowley. Joan Jett is not one of them. "I thought he was a smart guy and very funny, but I could see how he could scare people. He never put words into the Runaways mouths, like a lot of people think, or told us how to dress or act. I'm glad I was 15 and 16 and able to see somebody like that, because it gave me a better view of Hollywood and the way things are."

Moving from Fowley to Kenny Laguna simply changed Jett's life. He became her main mentor, producer, and champion. "After the Runaways broke up I was just hanging out in LA. I still wanted to be in a band. I wanted to be on the road. Kenny and (his wife) Meryl gave me confidence and after a while I started to become more serious. I began to think of myself as an athlete would."

As an honor student growing up in Maryland and then California, Joan always had high standards for herself. "I never cut classes. I didn't want to go to summer school. Whatever year it was they came up with the equivalency test, that was it. I was waiting for the time I'd be old enough to take it. I was always very determined and aggressive."

Which could very well describe her guitar playing style. "I know how to play well enough to play with anybody. I just can't whip off the fast lead solos. I can, but I've got no desire to whatsoever. I'm very much into the rhythm. I love Pete Townshend. He's a rhythm guitarist who can play lead. He can do both at the same time. So can Keith Richards and Ron Wood. 'Midnight Rambler' from *Get Your Ya-Ya's Out* encompasses to me what rock and roll should sound like on a live level. For a rhythm guitar player it just seems to do everything."

Just when people might have written Jett off as a viable rocker, she came back in the last ten years with a vengeance, touring with Aerosmith, Def Leppard, Alice Cooper, The Who, and Green Day, and producing two fierce albums that rank with her best, Sinner (06) and *Unvarnished* (13), including co-writes with Riot Grrrl pioneer Kathleen Hanna (Bikini Kill) and transgender rocker Laura Jane Grace (Against Me). In 2015 she was inducted into the Rock and Roll Hall of Fame, along with Lou Reed, Stevie Ray Vaughan, the Paul Butterfield Blues Band, Green Day, and Bill Withers. Joan Jett is nothing if not a rock and roll lifer.

Yet she still approaches writing and playing with the same stunning modesty. "I just play and if it sounds good I work it out," she said. "I'll run over scales but I don't even know if they're proper scales. I'll mess around while I'm listening to the TV at a very low volume. I'll just sit there and play chord progressions, just different things going into different things, until maybe I hear two or three chords in a row that sound good or until a melody pops into my head. I love to write harmonies and melodies. Then you come up with the chords underneath that. I'm basically a riff writer and I'm really into open tuning. I've been listening to a lot of blues and open G and playing slide guitar. When you're in the studio you end up hearing each song hundreds of times and I always get ideas for guitar parts. I just think being on the road has made me that much better of a guitar player, because I notice I'm writing harder guitar parts for myself to play while I'm singing." ■

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Skydog LIVES

by **Pete Prown**

8 Incredible Duane Allman SESSIONS

In November 1971, Duane "Skydog" Allman died in a tragic motorcycle accident, then just 24 years old. Yet 46 years later, the man is still revered as one of rock's best guitar heroes, both for his unforgettable slide style and as a member of two legendary rock 'n' roll groups: The Allman Brothers Band and Derek & the Dominos.

Did you also know that the young musician was also a session guitarist? Among his legendary recordings, Duane added timeless bottleneck to Aretha Franklin's must-hear version of "The Weight." There are quite a few of his studio gigs and early recordings to explore on your own, but here are eight classic Skydog records to celebrate right now.

1 The Hour Glass "Been Gone Too Long" (c.1968)

You can hear so much of the future Allman Brothers sound in this straight-up soul track, featuring Gregg Allman's earthy vocals and brother, Duane's powerful rhythm work, gently graced with amplifier tremolo. He weaves in Curtis Mayfield-styled double-stop licks under Gregg's vocals and, later in the track, big punchy chords. You have to remember that Duane was only 21 years old at this session, with his brother, a mere 20. They were just kids—but already seasoned musicians with deep soul and rich musical instincts.

2 Boz Scaggs "Loan Me a Dime" (1969)

Breaking out from the Steve Miller Band, singer/guitarist Boz Scaggs rolled down to Muscle Shoals, Alabama to work with its acclaimed studio musicians, as well as a ringer from Georgia named, you guessed it, Duane Allman. A minor-key blues, "Loan Me a Dime" is a fiery piece of R&B, with Duane's lead guitar pushed out front. It's a great example of Skydog's *non*-slide work, instead demonstrating his thrilling pentatonic chops and tone. At nearly 13 minutes long and rife with great horn arrangements, it's more than ample proof that Allman was one of the best blues-rock guitarists of the day.

3 Laura Nyro "Beads of Sweat" (1970)

Singer-songwriter Nyro was one of the most unique and talented singers of her time. This recording stands out in Allman's session era, however, for being cut in New York City instead of Muscle Shoals. An up tempo vamp, Duane gets free reign to lay in his trademark blues-rock leads, while noted guitarist Cornell Dupree brushes in the chords and the fabulous Chuck Rainey handles bass. Dial in the jazz-inspired vocals of the late, great Laura Nyro and you have a seminal recording.

4 Johnny Jenkins "I Walk On Gilded Splinters" (1969)

A slab of Southern soul, this groove is graced with Duane's slide Dobro and electric licks, as deep and murky as a Louisiana bayou (Muscle Shoals session man Pete Carr also plays rhythm on the track). What's great here is that the track is so damn *heavy*, mixing blues, funk, soul, rock, and gospel in such a natural, authentic way. The late Gregg Allman once told interviewer John Stix that this was his favorite Duane recording of all time—man, that's sayin' something!

5 Wilson Pickett "Hey Jude" (1968)

Soul star Wilson Pickett joined the trail of artists flocking to Muscle Shoals to work with their acclaimed session players and young Duane. This cover of the Beatles classic is one of the best pieces of music to emerge from the studio, a soulful rendering with horns and that natural, funky backbeat. At 03:20, the song just explodes with a massive brass arrangement and Duane Allman's electrifying guitar solo. Of the recording, Eric Clapton recalls, "I remember hearing it and saying, *'Who's that guitar player?'* To this day, I've never heard better rock guitar playing on an R&B record. It's the best."

6 Duane Allman "Goin' Down Slow" (1969)

Ever hear Duane Allman sing? At this January, 1969 solo session, you can hear Duane's vocals. Better still, Skydog's guitar tone here is super-fat and aggressive—this is surely one of his vintage Les Pauls, either one of his '59 bursts or the'57 goldtop. And dig that lil' blues bend he throws in at the end.

7 Herbie Mann "Spirit in the Dark" (1971)

This mashup of funk, blues, and jazz is dominated by Herbie's flute improv (spoofed so perfectly by Will Ferrell in the film *Anchorman*), yet also accompanied by Duane's guitar work. Though not a jazzman, Allman easily navigated this two-chord vamp (C7 to F7), and delivered his stinging brand of blues in a long solo. Studio champ David Spinozza played rhythm guitar and added his own funky lead at the track's finale (in the left channel).

8 Derek & the Dominos "Mean Old World" (1970)

From Dominos session in Miami, Florida on October 2, 1970, this performance features both guitarists playing slide on metal resonator guitars, and Slowhand handling vocals. Duane's guitar is on the right channel and he delivers a barn burning solo over the blues riff. You can hear some of Eric's slide work later in the track on the left, but as you'd expect, Allman's bottleneck steals the show.

It's a remarkable and intimate piece of music. Better still, "Mean Old World" features two of rock's greatest guitar legends having the time of their lives. ■

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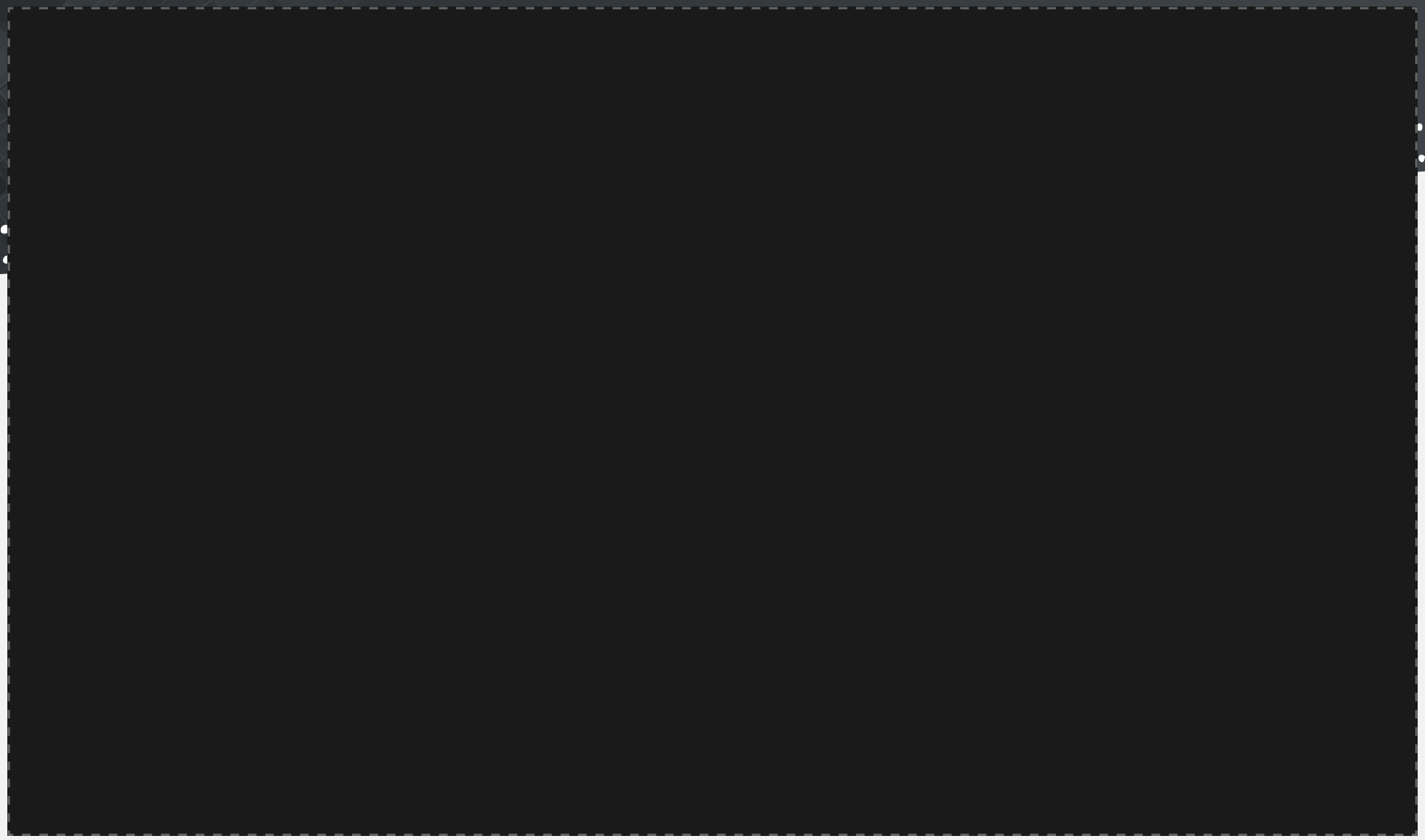


TANGLEWOOD TWJP

Acoustic Guitar

Review By **Pete Prown**

STREET PRICE: **$399.00**

Small-body acoustics—also known as *parlor guitars*—are hot these days and for good reason. They're comfortable to hold, travel-sized, and fun to play anywhere you go, even if it's just your sofa or back deck. Tanglewood has a wide selection of parlor boxes in its Java Series, including a segment that comes with cedar or spruce tops, as well as an acoustic-electric version. Today, let's look at the cedar-topped TWJP model.

Using a variety of exotic timbers, the TWJP is a beautiful-looking instrument. Unlike the paler-hued spruce top, the cedar top has a deep golden color. It's complemented by the richly grained amara wood sides, and a back that combines amara wings with a wedge of spalted mango in the middle (also used as the decorative heel cap). The neck is a multi-piece laminate of nato—a common material in Asian-built guitars—while the headstock is faced with another piece of dark amara. A cool perk is the mahogany binding on the body and fingerboard, which makes the TWJP look like a way-more expensive acoustic. The guitar's fingerboard and bridge are made of sonokeling, a species of Indonesian rosewood, and its 18-fret fingerboard that joins the body at the 12th fret. Look for

Tanglewood's tasteful "T" logo is inlaid both at the 12th fret and on the headstock. The nut width is 43mm (1.66 inches), while the scale length is 650mm (25.59 inches). Vintage enthusiasts will enjoy the open-face headstock—also very hip these days—and open-gear nickel tuners. There's a high-gloss polyurethane finish to finish things off.

In the lap, the TWJP is a nice, lightweight acoustic that's fun to play. With the instrument's small body and hard poly finish, you can't expect a big bass dimension, but this Tanglewood's highs and mids are clear and musical. Its intonation was dead-on and the fingerboard sported nicely finished frets and fairly low action. The guitar came set up with D'Addario EXP16 strings, which were light enough for string bends and fun fingerpicking work. The parlor axe excels for soft, intimate fingerpicking parts. As their name suggests, this style of guitar was originally popular in the 19th century, playing for guests in small home parlors—volume was not a primary consideration, which is why fingerpicking works well here. If you want to crank it up, check out a big-bodied dreadnought or jumbo, but for quiet pickin' on a comfy guitar, parlors like this are a fine option.

VERDICT

While the universe of parlor acoustics is getting crowded, the Tanglewood TWJP is a nice addition to the category. The guitarist who choses this box is seeking a flat-out gorgeous instrument without spending lot of money, balanced with fine playability and decent tone. The visual high points of the TWJP are its classy mahogany body and neck binding, and that exotic piece of spalted mango wood on the backside. It's a beauty. ■

Visit Tanglewood Website

FENDER AMERICAN ELITE STRATOCASTER

Maple Neck Ocean Turquoise

Review By **Dave Celentano**

STREET PRICE (MAP): **$1,899.99**

Not one to rest on past achievements, Fender continues out-doing themselves and surprising loyal musicians with tantalizing modernized versions of their most celebrated guitars including their flagship Stratocaster model, and look to dominate the market again with another impressive interpretation of arguably this most iconic electric guitar. The Strat's instantly identifiable and unmatched tone is woven into the fabric of nearly every music genre including rock, blues, country, and surf, and its sexy body design is one of the most recognizable guitar shapes in the world.

Enter Fender's 'American Elite' Stratocaster - a dynamic electric guitar that boldly says, "Welcome to the 21st century," where aggressive innovation and cutting-edge technology meet,

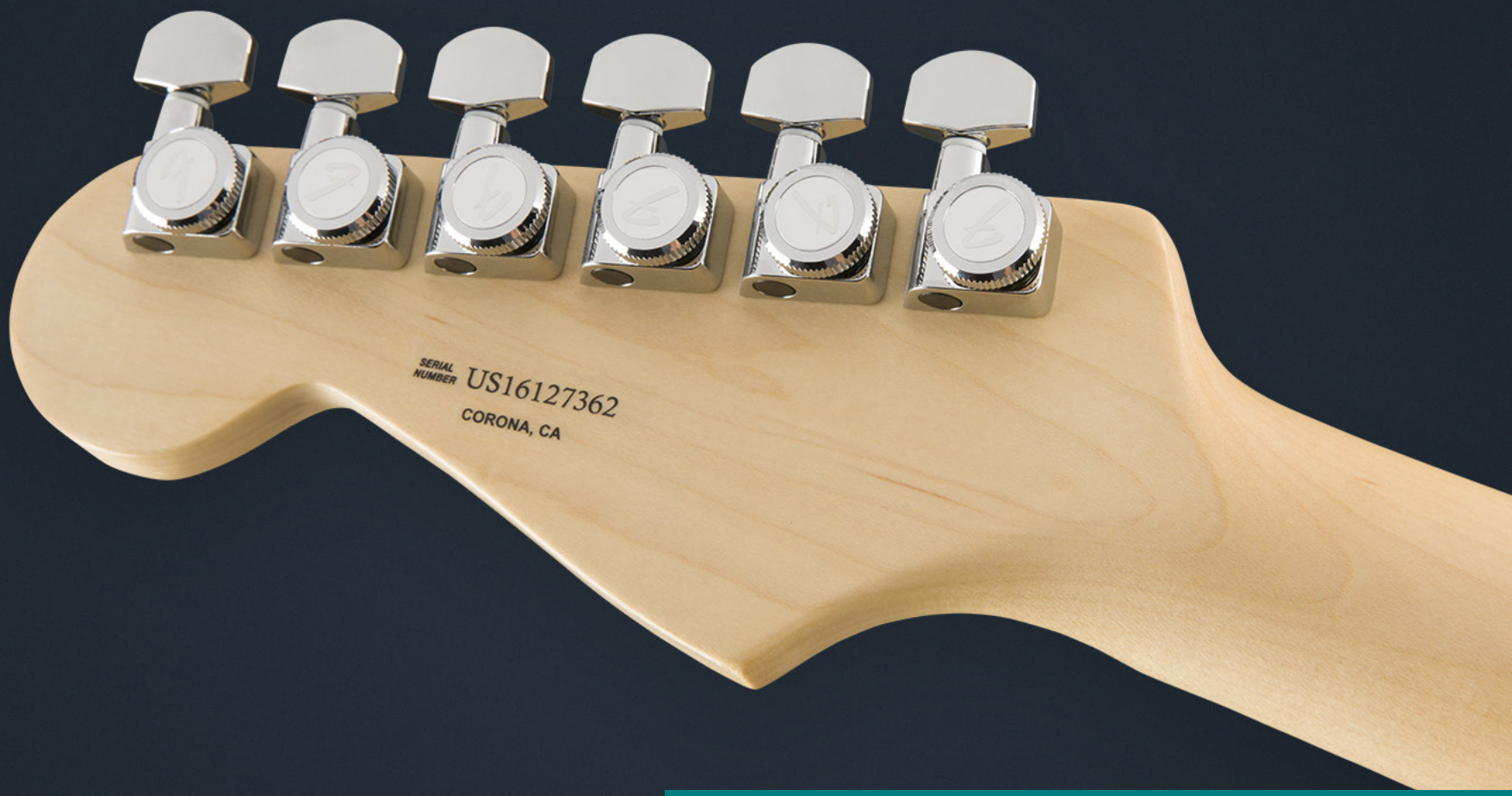
and players are demanding more from their instruments. Outward appearance says this is an everyday Strat, but a quick peak behind the curtain reveals a reworked adaption pumped full of modern upgrades in a never-ending pursuit for perfection. Traditionalists (and hum lovers) may disagree that the American Elite is an improvement on a time-tested design, and rightfully so, but Fender has a good argument here. American Elite delivers a variety of ear pleasing 'Strato-licious' tones and looks every bit a Strat as the originals from 1954, albeit with a new paint job and shiny new hardware. So, what could be done to improve upon this time-tested masterpiece? Plenty! A heap of advancements will pique your curiosity, so roll up your sleeves and let's dive in.

The American Elite Strat is unquestionably one of Fenders finest accomplishments. Hip new appointments include 4th generation noiseless (stacked) pickups that reproduce classic vintage tones with noise-free performance while erupting with tons of muscle power, plus the low-profile 'S-1' button (recessed in the top of the volume knob) for parallel and in series pickup configurations that delivers a broader pallet of tones than a traditional Strat, and proves to be a lethal combination. The 5-position toggle switch in conjunction with the 'S-1' button delivers a plethora of sound options from Red Hot Chili Peppers funk and Vaughan inspired Texas blues swagger to delicate chordal stylings of Hendrix and massive Herculean distorted tones. Oh, and heads up jazz aficionados. With the 'S-1' button engaged, toggle switch in position 5 or 4, and tone tucked back slightly the guitar tip toes tonally, dare I say, on the fringes of a beefy jazz box.

American Elite feels and plays great the moment your paws wrap around its neck. The designed for speed compound neck is a successful merging of two worlds, beginning with a 'C' shape at the nut

and gradually morphing to a 'D' shape as you progress up the fretboard, which means easy playing and great to grip for chording, riffing, and soloing. The fret manicure job is superior and has a smooth 'worn in' feel up and down the neck. Another nifty upgrade is the contoured heel where neck and body join, remedying the 'blocky' feel with a rounded asymmetrical heel for effortless string bending and taking care of business in higher regions of the fretboard. Not to be out matched, the fingerboard features a compound radius that's a bit rounded at the nut for chording and flattens out towards the higher frets, and conducive to lower action and faster playability with no fretting out.

The modern whammy bar bridge pivots on two points rather than six screws (like on older Strat models) and paired with the locking tuners, improves tuning consistency. And speaking of whammy bar…….. whether you have an itch for dive bomb mayhem or subtle chord vibrato, the easy snap-in whammy bar is a timesaver compared to traditional threaded screw-in types, and is fully adjustable (with the accompanying Allen wrench) to stay in one fixed position for a quick grab or let it hang loose and out of the way. Gone are the days of peg winders, gobs of excess string wrapped around tuning posts, and string slippage. Whether you're a beginner or gigging machine, the locking tuners and short posts make restringing a breeze as well as increase tuning stability. Feed the string through the post hole, pull tight, lock the tuner down (from the backside), tune up, and you're ready to rock! Bowed neck? No worries or need to remove the neck to change relief - the exposed double-action truss rod adjustment wheel conveniently positioned between the 22nd fret and the neck pickup allows hassle-free on the fly neck adjustments.

The model reviewed here came in a beautiful Ocean Turquoise blue finish, but is offered in eight additional color/finishes

ranging from old school '3-Color Sunburst' to ultra-cool looking 'Sky Burst Metallic', as well as maple, ebony, and rosewood fingerboard options guaranteeing the right look and feel for your taste. I spend a lot of time dancing with the volume knob when I'm playing live and immediately took to the new 'soft-touch' volume and tone knobs, which feature rubberized finger grips for increased control, and especially helpful for quick adjustments and volume swells. And finally, not leaving any detail out, American Elite comes standard with 'Schaller' style strap locks to secure the guitar while you're rockin' out, and is delivered in a molded hard-shell case with rugged TSA lock, latches, and handle grip ensuring your guitar is protected where ever the gigs take you.

VERDICT

In every way, American Elite lives up to its name as a world-class head-cutting electric guitar. The culmination of upgrades promises to attract a wider group of players and is a great match for high-gain shred rockers who typically shy away from chunky necks, higher action, and noisy pickups of standard Strats. Although this would make a dream guitar for a beginner, clearly the target audience is developed players and everyday working musicians who need a single versatile guitar for the gig rather than lugging around a small collection. For a little under two-grand, this one reliable and versatile ax that will be getting a lot of use and consequently become the envy of your other six-strings. Check out the American Elite at Fenders web site. ■

Visit Fender Website

LUNASTONE
TRUEOVERDRIVE 1 & 2

Review By **Scott Kahn**

STREET PRICE (MAP): **$130**

It's easy to feel overwhelmed by the number of overdrive pedals on the market today. Fortunately, though, designers have elevated overdrive pedal engineering to another level, designing pedals that no longer sound like the cheap, clanky tone destructors of yesterday. And at the top of the list for pedal makers, you'll find Danish effects builder, LunaStone. Led by a team that includes former TC Electronic engineering and management talent, these guys have years of serious audio engineering experience behind their new company. The TrueOverDrive pedals sent to us for review are proof of their experience—because these don't sound like overdrive pedals at all!

Rather than relying on old-school diode clipping for that classic tone that many tube amp aficionados find cringe worthy, LunaStone utilizes a cascading gain stage structure similar to what you find in premium tube amps. The end result is that when you place these pedals in front of your tube amp and kick in the dirt, your tone sounds like mid- or high-gain tube amp tone, just as if you selected different channels on your multi-channel tube amp.

It's not just about the tone, but also about the feel and response of the pedal, and this is another area where the TrueOverDrive pedals stand apart from the pack. Roll off your guitar's volume knob (you knew it has one, right?) and hear the sound clean up just like it would when playing through a good tube amp (and not how it would sound through lesser distortion pedals).

Another cool thing about these pedals is the diagonal layout of the Volume, Tone, and Drive controls. The designers envisioned that this would enable you to make basic adjustments to your level and amount of overdrive with your foot, while you're playing. It's certainly not as precise as bending down and using your hands, but it truly works for on-the-fly

adjustments during the gig. We also really liked the bright red light and the soft-touch footswitch, which uses a silent relay instead of the hard, Carling-style switch found on many designer pedals. You can play this pedal at home in your socks without killing yourself.

Speaking of construction, the pedals themselves are housed in rugged metal cases with sturdy aluminum knobs, input/output jacks on the sides, and a power connector on the rear. The optional battery compartment is accessed with the removal of four screws on the pedal base plate. With its true-bypass design, have no fear if your battery dies in the middle of a set. You may lose your overdrive sounds, but your guitar signal still passes through the pedals.

All these similarities are great, so what's the difference between these two pedals? The tone! With the TrueOverDrive 1 and a few different tube amps set to their clean channels, we obtained classic '80s Marshall tone, ideally suited to rock and hard rock, and the response was appropriately relaxed. At lower Drive settings, we obtained soft distortion that the alt rock/indie crowd would love when paired with a classic Fender tube amp, while hair band fanatics will prefer to dial in the Drive at the higher gain settings.

The TrueOverDrive 2 pedal takes a more modern European metal slant to its tone, delivering the kind of tight, high-gain tone that makes your humbucker-loaded shred machine work its magic. This tone comes more from the Bogner/ENGL camp, and the response is similarly tighter in feel. It's so authentic that we found ourselves doing multiple A/B tests comparing our amp's clean channel plus TrueOverDrive vs. our amp's crunch channel on its own. You'd be hard pressed to notice any significant difference.

VERDICT

Both LunaStone TrueOverDrive pedals truly sound as good as your tube amp, with great note definition and sustain. Best of all, these pedals are super quiet, even when the Drive settings are cranked. Although you can power them with 9V batteries, we had no trouble dropping them into a few pedalboards with BOSS and Voodoo Lab power supplies. And on those pedalboards is where these fantastic sounding pedals will remain for quite some time. ■

Visit Lunastone Website

TECH 21
Q\STRIP

EQ, DI Pedal & More

Review By **Scott Kahn**

STREET PRICE: **$249**

Tech 21's new Q\Strip pedal is a fantastic tone-shaping device that aims to bring classic recording studio console tone to your direct sound, whether you're playing guitar, bass, or vintage keyboards. The red-colored, aluminum knobs are a great design choice given that this is indeed a Swiss army pedal, and we see the Q\Strip as a must-have utility box for many different players.

The design impetus here came from highly coveted mixing boards that were designed for big studio use in the '60s and '70s, and using traditional MOSFET transistor technology. Tech 21 has managed to cram a classic studio console channel strip into a compact pedal (sans compressor). Many classic records were made with guitars and basses plugged directly into the mixing board, and the Q\Strip brings that capability to your home studio, though it's also fantastic when used in a live sound DI capacity. The only challenge is deciding who this pedal is best for—there are so many great uses for this pedal that you're bound to find many ways to utilize it.

With acoustic guitars or electric guitars with Piezo-acoustic output, the Q\Strip makes an ideal direct box. Playing one of our Taylor acoustics (with internal Expression pickup system) through the Q\Strip into a large P.A. system gave us a wide range of useful acoustic tones without feedback. It was easy to pull out the boominess that sometimes happens when amplifying larger dreadnaught acoustics, and it was also easy to dial in some high-end brilliance without ever getting harsh.

Another treat was running the Piezo acoustic output from our Music Man JP-series electric guitar through the Q\Strip. We were able to make this premium rock guitar's Piezo output sound significantly more acoustic. And for fun guitar effect, using the high- and lo-pass filters in combination with the parametric EQ bands enabled us to get creative with squashed, narrow-band guitar sounds that ranged from a cocked wah pedal tone to retro, lo-fi stuff.

Guitar players love guitar amplifiers—whether tube, solid-state, or modeled. But if you're seeking to capture some of that classic disco vibe, you may want to try the unimaginable and record your guitar direct without an amp. Running a Fender Stratocaster through the Q\Strip, subtle adjustments of the EQ and engaging the high-pass filter delivered classic Motown magic, with that great chicken-picking kind of funky clean.

For bass players who are more accustomed to recording direct in the studio, or gigging bassists who simply wish to leave the amp at home, the Q\Strip makes a great choice for obtaining classic studio tone outside of the studio. We plugged an NS Design WAV4 Radius bass straight in and were able to dial up a wide range of useful bass tones. For jazz and pop music in particular, the Q\Strip makes a fine choice if you want to leave the big rig at home,

though rock players would be better served by the grittier, Ampeg-inspired tone of the classic Tech 21 SansAmp.

Keyboard players will find the Q\Strip useful as a sophisticated DI box, too! The tone-shaping features provided by the parametric EQ can really clean up the sound of vintage keys like a Rhodes or Wurli. Stick a pair of these in your rig for a nice stereo DI solution.

The Q\Strip is gig ready, housed in a sturdy aluminum enclosure with a custom, silent-switching footswitch. It has a standard quarter-inch instrument input as well as a quarter-inch parallel output, so you can pass your completely untouched signal straight to your existing amp setup. Meanwhile, the primary output can be sent to your choice of a quarter-inch output jack or an XLR output. One of our favorite features in the Q\Strip pedal is that when used with the XLR output jack, the pedal can be powered directly from your PA system or mixing board via 48V phantom power.

VERDICT

Truly, there's something in the Tech 21 Q\Strip for everyone. It's a great live D.I. box for acoustic guitars and basses, and it's a great studio tool for recording either instrument straight into an audio interface or other mixing console. Considering that you can also use it for keyboards, the Q\Strip is one of those items that any gigging or recording musician should have in their gig bag. It's one of those special products that doesn't draw any attention to itself yet helps your other equipment to sound better. ■

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BRAD DELP

by **John Stix**

Greatest moment in Boston

Brad Delp is every voice you hear on the first three Boston albums. Tom Scholz wrote classic songs like, "More Than a Feeling," "Peace of Mind", and "Don't Look Back" with killer guitar riffs and harmonies. But Brad is the one singing all those indelible melodies and harmonies. As a guitar/vocalist sonic team they are up there with the likes of Page and Plant, and Mercury and May in the Mt Rushmore of musical stylists. I asked Brad to share with me one of his greatest moments in Boston. Here is what he wrote. ■

One of my Greatest "Boston" memories
BRAD DELP

1976 in San Francisco on our 1ST Tour after the release of "Boston". We were going to Play at Winterland for Legendary rock Promoter Bill Graham. I had apprehensions about this show because I was told that no other band had headlined winterland on their 1ST album. the morning of the show I was greatly relieved to see hundreds of kids in Line outside the theatre. That night The response from fans was so great that after our encore (we had only one) they refused to Leave. Bill Graham asked us if we would go out and Play "More than A Feeling" one more time. We did this as a show of Gratitude to the fans and were actually called out and played it another time. That's The only time we've played the song 3 times at one gig and it's something I'll always remember.

FEEDBACK FORM

We hope *You* enjoyed our newest issue.

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